

Body and Facial Dysmorphia Result of Unintended Form of Extrasensory Perception - Xeno-Aesthesia

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Introduction

Some forms of body and facial dysmorphia are not quite as simple as a person's belief that they are overweight when they are not, as in anorexia nervosa. Oftentimes, this psychological phenomenon causes a person's perspective to be warped, much as by a carnival mirror. By studying the ways in which photo editing software is used by a sufferer of facial dysmorphia in order to improve; in their mind; their own appearance, we can make inferences about how those with facial dysmorphia perceive themselves relative to their actual appearance. We can invert the way in which a photograph is altered in order to enable others understand what people suffering from facial dysmorphia sees when they view an image of themselves.

Abstract

The subject of this paper is the possibility that these warped perceptions are actually the by product of the superimposition of alien patterns of logic in the minds of other; patterns transposed upon the thought processes of the sufferer. I propose that although the natural logic of the mind of the sufferer *does not* misperceive their own appearance and although others *do not* misperceive their appearance, because no two individuals have brains which speak the "same language" precisely, if we were to take active thought patterns from one brain and impose them on another, they would not be interpreted in the same way by the person receiving this signal as by the person unwittingly transmitting it.

Thanks to mirror neurons, particularly in the Pre-Motor Cortex, this kind of signal leakage is known to be constantly occurring. Such signals may confer information as simple as letting a person know that someone is staring at the back of his or her head or more complex information. Trained remote viewers can obtain information concerning visual information perceived by the watched subject and can infer information through the PMC regarding a person's posture, what a person is doing with his or her hands, et cetera. Given that these things are possible, it is not much of a logical leap to conclude that aesthetical perceptions could be affected by the aesthetical perceptions of others.

This phenomenon could be termed *xeno-aesthesia*; the corruption of one's own aesthetical perceptions by way of neurological signal leakage of nearby persons. Intriguingly, the most common manifestation, in this author's experience, of xeno-aesthesia, is not that a person will suddenly adopt the same tastes as another person as a result of proximity. With sustained close contact, as with identical twins, this kind of synchrony can be brought about (as the brains are speaking the same language as a result of both shared genes and shared experiences as well as a high degree of entanglement.) In

the well-documented May 2008 case of Ursula and Sabina Eriksson, the pair apparently suffered from a form of mental illness which, although manageable when they two were separated by distance, it more strongly manifested itself when the two came into proximity with one-another. With some identical twins, thoughts and perceptions, whether based in reality or not, can be recursively amplified through the receipt and amplification of leaked neurological signals through systems of mirror neurons and amplifier neurons.

However, when two people whose brains are not so closely synchronized (which would be just about any two people who had any level of familiarity lesser than identical twins who grew up together) come into proximity, the indulgence of any one person in something which they enjoy, ranging from art to music, actually causes this enjoyment to be superimposed as a neurological pattern upon those in proximity. Rather than those in proximity enjoying the art or music more, they actually have a greater degree of distaste for it as a result of the subconsciously-perceived alien nature not of the art, but of the neurological pattern. As the brain automatically attempts to reconcile the alien pattern with the person's own natural pattern, it causes the information conveyed to be corrupted. We can observe this effect when a group of people listen to the same music and when one person in the group selects a song they strongly enjoy, especially if it one which the others in the group have never heard before and for which, therefore, they could not have an established affinity. In fact, a person might decide, due to the effects of xeno-aesthesis, that they do not like music which they would have otherwise enjoyed *as a result of* the fact that a different person is listening to and enjoying the music. The person under this influence adopts a distorted sense of the aesthetic as a consequence of the incompatibility of the alien neurological pattern and their own natural patterns.

For a person to experience an acute episode of facial dysmorphia, two things have to be true: The person must have the ability to experience extrasensory perceptions and the person must be actively observed by another. Ironically, a person may be observed more frequently due to their attractive appearance and this frequent observation may serve only to exacerbate the neurological phenomenon of xeno-aesthesis. The more the person is admired and the more they are told they are attractive, the more unattractive they feel. It's much more than a person being self-conscious or having poor self-esteem; it is literally made worse by eyes being put on the person. This effect may explain how it is that children are immediately able to identify "old music" as "old" and how this causes them to have a distaste for it, provided only that their parents are present. I propose that it's not the perception that music is unfashionable due to its age which causes children to dislike it, it is xeno-aesthesis ultimately caused by leaked neurological signals generated by the enjoyment of the music by the parents, driving along in the car with them, which generates this effect. When more modern music is played which the parents likely do not enjoy, their lack of enjoyment causes the child's sense of musical aesthetic to return to normal, allowing them to make more objective evaluation of the music, provided only that that perception is not influenced by nearby signals. Take the same music and play it while no adults are around and the kids will enjoy it.

Conclusion

Studying the way in which “alien” (i.e. those of other persons in physical proximity) neurological patterns of a complex nature such as those associated with our perception of the aesthetic skew human aesthetic perception could provide important insights into a variety of neurological and psychological domains of study.